# Department of French and Italian

## Course Offerings Autumn 2017

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French GE, Intermediate, and Advanced Course Descriptions

French 1801: Masterpieces of the French-Speaking World

Discover masterpieces of French Literature:

- Explore French regions and geography through classic Asterix comics, short stories, and local cuisine specialties
- Gain a sense of French history while learning the mechanics of different styles of poetry
- Read Molière's scathing comedies mocking hypocrisy and self-righteousness,
- ...and Flaubert's masterpiece novel, Madame Bovary
- Gain techniques for reading faster and better
- Become a better critic and observer of your own culture


Tuesday/Thursday 11:10-12:30 p.m. Instructor: Sarah-Grace Heller 25210

French 2101.01: Introduction to French and Francophone Studies

Get to know French culture, geography and history by reading texts and images critically. Learn techniques for reading and interpreting different kinds of French texts: prose, poetry, plays. Build your vocabulary, your comprehension, your conversation skills and your writing skills as you learn techniques for navigating longer readings. There will be three compositions with peer editing. French 2101 is a course designed to help students transition from beginning and intermediate language courses to the more advanced reading required at the 4000-level. It should help students develop reading, writing, and analytical skills to enable them to function at the higher level, as well as develop cultural recognition to help them understand their reading in context. Conducted in French.

Tuesday/Thursday 2:20 – 3:40 p.m. Instructor: TBA 15814
Wednesday/Friday 3:55 – 5:15 p.m. Instructor: TBA 22429

French 2101.01H: Honors Introduction to French and Francophone Studies

Get to know French culture, geography and history by reading texts and images critically. Learn techniques for reading and interpreting different kinds of French texts: prose, poetry, plays. Build your vocabulary, your comprehension, your conversation skills and your writing skills as you learn techniques for navigating longer readings. There will be three compositions with peer editing. Conducted in French.

French 2101 is a course designed to help students transition from beginning and intermediate language courses to the more advanced reading required at the 400-level. It should help students develop reading, writing, and
analytical skills to enable them to function at the higher level, as well as develop cultural recognition to help them understand their reading in context.

Tuesday/Thursday 2:20 – 3:40 p.m. Instructor: Sarah-Grace Heller 33628

**French 3101: French Grammar Review**

In this course you will find all the information that you need to speak and write like the French. Review grammar you've seen, learn some you haven't, and practice translations in order to rid your French of those pesky anglicismes! We will also look at usage examples in French popular songs.

Text: (at OSU B&N, or order a used copy yourself!)


Monday/Wednesday/Friday 9:10- 10:05 a.m. Instructor: TBA 15815

Monday/Wednesday/Friday 10:20-11:15 a.m. Instructor: TBA 15816

**French 3102: French Pronunciation and Performance**

Formation of French sounds, rules of pronunciation and diction. Reading and performing poems, excerpts from plays, public performances, television or film scripts.

Tuesday/Thursday 3:55-5:15 p.m. Instructor: TBA 25211

**French 3103: French Conversation**

Practice in speaking French, building of practical vocabulary; emphasis on comprehension and oral expression.

Wednesday/Friday 2:20-3:40 p.m. Instructor: Garett Heysel 15817

**French 3201: French Literary and Visual Texts**

In this course, taught in French, we will study the ways in which literature has both shaped and been shaped by the social, political, moral, and aesthetic preoccupations of the French people through several centuries. We will read or view poetry, prose, theater, and film by authors such as Marie de France, Molière, Voltaire, Balzac, Sartre, and Tati and discuss them in light of the historical and cultural contexts in which they were produced and read.

This discussion class is designed to further develop students' critical thinking skills as well as their reading, writing, comprehension, and speaking skills. Evaluation will be based on discussion preparation and participation, an oral presentation, two essays, and three examinations.

Tuesday/Thursday 11:10-12:30 p.m. Instructor: Jennifer Willging 20818

**French 3401: Introduction to Contemporary France**

In this course, we will explore contemporary French and Quebecois cultures through the study of cultural, social, economic, and political trends in these regions since the Second World War. The first third of the course will be dedicated to a survey of some key historical events in 20th-century France, such as wars, decolonization, and social movements; the second third, to contemporary institutions, values, and attitudes in France and the ways in which the historical events discussed earlier have influenced these; and the last third, to a similar type of analysis of contemporary Quebecois culture. Class format will consist mostly of discussions with some brief lectures.
Student evaluations will be based on active participation in discussions, one oral presentation, two brief essays, two midterm examinations, and one final examination.

Wednesday/Friday 3:55-5:15 p.m.  Instructor: TBA  23261

**French 3501: Introduction to French for the Professions**

An introduction to business French with emphasis on basic business terminology, commercial correspondence, similarities and differences in business transactions, and international procedures.

Wednesday/Friday 9:35-10:55 p.m.  Instructor: TBA  20819

**French 4401: Trans-Atlantic Frenemies: French Visions of the United States Since Tocqueville**

In this course, taught in French, we will examine a number of French representations of the United States and Americans over the last two centuries. We will study a variety of texts (novels, travel literature, comics, songs, and films) in order to gain an understanding of both the evolution of French conceptions of the United States and its people, and the unwavering constancy of a certain number of these conceptions, over time. Questions raised will include: how have the earliest French appraisals of American culture we will read influenced those that follow? In what ways and for what historical reasons has French opinion evolved over time? And how has France used her notions of America, considered by many of her citizens to be her most antithetical cultural “other” within the western world, to define herself?

Evaluation will be based on presence and participation in discussions, an oral presentation, two essays, and three examinations.

**Tentative reading list**

- Alexis de Tocqueville, De la démocratie en Amérique (excerpts) (1835)
- Auguste Villiers de l’Isle Adam, L’Eve future (1886)
- Georges Duhamel, Scènes de la vie future (1930)
- Louis-Ferdinand Céline, Voyage au bout de la nuit (1932) (excerpts)
- Boris Vian, Les Morts ont tous la même peau (1947)
- Simone de Beauvoir, L’Amérique au jour le jour (1948)
- Serge Gainsbourg, Bonnie and Clyde (song) (1968)
- Antoine Bello, Roman américain (2014)

Film: Jacques Tati, Playtime (1967)

Tuesday/Thursday 2:20-3:40 p.m.  Instructor: Jennifer Willging  33630

**French 5101: Advanced French Grammar**

Systematic review of French grammar with composition and other exercises based on contemporary authors; modern tendencies in syntactic analysis. Prerequisites: French 3101 (401) and at least one other course at the 3000-level (400-level) or higher, preferably two.

Wednesday/Friday 12:45-2:05 p.m.  Instructor: Gloria Torrini-Roblin  Graduate 15818

Undergraduate 15820
**French 5701: Graphismes à la Française: Bande Dessinée & Cinéma d’Animation**

In this course we will primarily be interested in the negotiation of various questions of identity through contemporary graphic media: bande dessinée/graphic novel and animated cinema (1990s-2000s: Boudjellal, Crécy, Prudhomme, Ocelot, Volckmann, Chomet, etc.) We will examine how these popular media establish themselves as carriers of artistic value and national patrimony. In order to better understand contemporary production, we will first study several “grands classiques” of the 20th Century Franco-Belgian tradition (Cohl, Hergé, Goscinny & Uderzo, Image, Laloux, etc.), revisiting such beloved figures as Tintin and Astérix. Students will be introduced to and practice the analysis of graphic texts through active visual analysis (class discussion, exposé, papers) and by secondary readings (Peeters). Language of instruction and course readings is French.

Wednesday/Friday 11:10-12:30 p.m.  
Instructor: Margaret Flinn  
Graduate 33631  
Undergraduate 33632

**French 8204: From Negritude to Afropolitanism: Race, Modernity, and the Idea of Africa**

In this course, we will engage in a comparative analysis of theories of Negritude, Creolité, the Black Atlantic, and Afropolitanism. Looking at Negritude as arguably the first systematic philosophy of culture and identity in Francophone Africa, we will examine how its major theoreticians set a fundamentally new way of producing knowledge about Africa and African descended peoples. We will subsequently analyze the ways in which the conceptions of culture, identity, and being developed by theoreticians of the Black Atlantic, the Caribbean, and Afropolitanism such as Edouard Glissant, Paul Gilroy, and Alain Mabanckou question, expand, and re-actualize the philosophy of Negritude. This comparative study will also enable us to engage and evaluate the current state of African and Caribbean Studies. In addition to literature and literary scholarship, we will draw materials from history, political science, philosophy, and sociology. We will also incorporate popular non-literary forms such as film and music.

Tuesday 2:20-5:00 p.m.  
Instructor: Cheikh Thiam  
33856

**French 8601: French Aesthetics and Philosophy After 1968**

The political and cultural events of May 1968 in France and around the world had a profound impact on what became known as "French Theory." In this course, we will look at writers such as Rancière, Derrida, Deleuze, Foucault, Cixous, Badiou, Kristeva and others who attempted to think through the implications of the "events" of 1968 and in so doing sought to define the political, aesthetic, and philosophical implications of what an event is. Besides works of French theory, we will also look at historical, cinematic, and literary representations of May 1968. Taught in English, with optional readings in French.

Thursday 2:20-5:00 p.m.  
Instructor: Patrick Bray  
33633

**French/Italian 8602: Vérisme, Verismo: Realisms and Sexuality in Italy and France**

This graduate seminar examines the relationship between sexuality and realism in 19th and 20th century Italy and France. Following Foucault's theorization of the "apparatus of sexuality", the course questions the place of realism as a both form of knowing and a creative practice of truth-making, in a larger ensemble of relations that we know as sexuality. We will explore both literary and cinematic realisms, engaging with canonical works by Manzoni, Balzac, Verga, Sade, Aleramo, Moravia, Visconti, Rossellini, Morante, Godard, Antonioni, as well as more recent writing by Walter Siti and Edoard Louis.
Conducted in English. Open to qualified undergraduates with permission of instructor.

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<th>Wednesday 5:30-7:50 p.m.</th>
<th>Instructor: Jonathan Mullins</th>
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**Italian 2051: From Hell to the Moon: Tales of Travel in Medieval and Renaissance Italy**

While Italy is one of today’s most popular tourist destinations, for centuries it was shaped by the travels of Italians both within and beyond its peninsular borders. In this course we will examine Italian cultural mobility in the Middle Ages and the Renaissance through fictional and nonfictional texts, including chronicles, letters, travel guides, and epic narratives. We will begin and end with firsthand accounts of real (if at times marvelous) exploration—Marco Polo’s chronicle of his expedition to and from China; and Antonio Pigafetta’s record of Magellan’s circumnavigation of the globe—but we will also journey as far as Hell (Dante’s Inferno) and the moon (Ariosto’s Orlando Furioso) to examine the foundational importance of travel to Italian identity and imagination.

**Taught in English. GE Literature and diversity global studies course.**

Wednesday/Friday 2:20 – 3:40 p.m.  
Instructor: Jonathan Combs-Schilling  
33494

**Italian 2053: Italian Sex and Cinema – Sex and Politics**

In Italian culture sex and politics are intimately entwined, as a daily look at Italian newspapers will reveal. Through examining the crossovers between ‘private’ arenas of home and family and ‘public’ realms of politics, the economy, and religion, this course aims to disclose how, in Italian culture, the personal and the political are inextricably linked. This course presents students with an overview of Italian cinema of the last seventy years and we will look in detail at films and serial television by several important Italian directors. We will touch upon major movements in Italian screen history, including Neorealism, commedia all’italiana, engaged or political cinema, the spaghetti western, mafia movies, the film noir, and quality television. Topics and historical periods to be addressed include: Italian fascism (including Italy’s problematic alliance with Nazi Germany and the Partisan Resistance,) the so-called ‘economic miracle,’ regionalism, Italy’s not-so ‘Dolce vita,’ gender relations, the mafias, political corruption, and terrorism.

**Taught in English. GE Visual Performing Arts and Diversity Global Studies**

Monday/Wednesday 12:40-1:35 p.m.  
Instructor: Dana Renga  
23846

**Italian 2102: Contemporary Italian Society**

In this course you will learn about a variety of aspects of Italian contemporary society and culture, while at the same time focusing on the four language skills: listening, reading, writing, and speaking. Since you are transitioning from the elementary to the intermediate level, at this point more emphasis will be placed on developing your reading skills, so you will be exposed to a lot of Italian in authentic contexts. (However, your listening, writing, and speaking skills will not be ignored!) You will learn techniques to improve your reading in Italian and you will progress from reading relatively short texts to reading short stories. Moreover, the course progresses from guided reading and comprehension activities to individual reading followed by comprehension tests in order for you to become an autonomous reader of texts in the Italian language. Grammar will be reviewed and tested throughout the course. The targeted structures for this course are: adjectives, indefinite adjectives and pronouns, the present indicative, the present perfect (il passato prossimo), the imperfect (l’imperfetto) versus the present perfect (il passato prossimo), the passato remoto, and the past perfect (il trapassato prossimo).
Tuesday/Thursday 9:35-10:55 a.m.  Instructor: Jonathan Mullins  16105

Italian 3220: Italian Culture Through the Ages
This course provides an overview of major moments, events, issues and figures in Italian cultural history (Ancient Rome, Middle Ages, Renaissance, Baroque, Enlightenment, Italian Unification, Fascism, the Mafia, Immigration, etc.) through readings, music, art, films and other visual media. We will incorporate materials from both “high” and “popular” culture, ranging from the refined sonnets and saucy short stories of medieval Italian literature to the heartbreaking operas and bass-thumping hip hop of modern Italian music. Alongside our cultural odyssey, your oral skills will be refined through class discussion and oral and web based presentations. Students will develop writing skills by crafting several essays throughout the course and particular attention will be given to the continued development of effective reading skills. New vocabulary will be derived from the texts and topics that you will discuss. Grammar will be reviewed as necessary, but a certain number of structures will be targeted for focused review or presentation.

Wednesday/Friday 12:45-2:05 p.m.  Instructor: Jonathan Combs-Schilling  33634

Italian 3222: Modern Italian Media
This course explores the intersection of three themes—violence, liberty, and migration—in a broad range of 20th and 21st century media. We will assess how the emergence of mass culture in Italy has been influenced by media, be it the radio, newspapers, television, film, propagandistic newsreel videos or contemporary digital media. The course will examine how modern media have been a crucial way for Italians to understand a diverse range of events and phenomena, be it Fascist dictator Benito Mussolini’s filmed speeches, wars in Europe and Africa, the fight for new rights in the 1960s, 1970s terrorism, and today’s migration crisis in the Mediterranean. Grammatical structures covered, in class or as independent review, include: piacere and similar verbs; direct and indirect object pronouns; ci and ne; formal/informal imperative (with object pronouns); common idiomatic expressions; dovere/potere/volere (passato prossimo and other tenses, correct usage); regular and irregular present tense verbs; and the possessive.

Tuesday/Thursday 12:45-2:05 p.m.  Instructor: Jonathan Mullins  33635

Italian 5051: Latin and the Romance Languages
We all know that the Romance languages are similar because they derive from Latin. But did you ever wonder how the differences among the languages developed? That is, how exactly do the words for ‘fire’ in each of the Romance languages (It. fuoco, Sp. fuego, Port. fogo, Fr. feu, Rom. Foc) relate to Latin FŎCU? Latin had a case system for nouns. Does it still exist in any of the Romance languages? If the comparative in Italian and French derives from Latin PLUS (> It. più, Fr. plus), why is the Spanish comparative different (mas)? In this course, students will develop acute analytical skills by comparing and contrasting phonological (sound) morphological (words) and syntactic (word order) changes in order to identify the linguistic processes that applied in each Romance language. In addition, we will examine the socio-historical factors, such as the expansion of the Roman Empire and its dissolution, which contributed to the formation of the Romance languages and their divergences. Finally, students will acquire an understanding of linguistic systematicity which will enhance further studies in the language(s) of their choice, while investigation of exceptional, or unexpected developments will provide insight into the complicated nature of language change.
**Italian 5331: Latin and the Romance Languages**

Introduction to basic concepts of historical linguistics; exploration of the major factors of change in the history of the Italian language.

**Tuesday/Thursday 11:10-12:30 p.m.**  
Instructor: Janice Aski  
Undergraduate 33637  
Graduate 33636

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**French/Italian 8602: Vérisme, Verismo: Realisms and Sexuality in Italy and France**

This graduate seminar examines the relationship between sexuality and realism in 19th and 20th century Italy and France. Following Foucault's theorization of the "apparatus of sexuality", the course questions the place of realism as a both form of knowing and a creative practice of truth-making, in a larger ensemble of relations that we know as sexuality. We will explore both literary and cinematic realisms, engaging with canonical works by Manzoni, Balzac, Verga, Sade, Aleramo, Moravia, Visconti, Rossellini, Morante, Godard, Antonioni, as well as more recent writing by Walter Siti and Edoard Louis.

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